

Marlene Dietrich is alive and well this month at the Conservatory of Cinematographic Art. Here is how she is remembered.

Marlene - my God - this takes me back to my teens when I enjoyed several tearful viewings of the "Blue Angel" and became a Dietrich fan as did most of my contemporaries who succumbed to what then was called her "sex-appeal." Oh brother, appeal she did! And her songs - mostly promising some mysterious - or not so mysterious - gratification (e.g. "Johnnie wenn Du Geburtstag hast. . .") in her low, velvety voice that brought visions of half-closed eyes, half-opened lips - the most feminine of females waiting for YOU!

Henry Tutsch
Assistant dean, Commerce



Marlene Dietrich? Plus que du visage triangulaire ou des jambes, il me semble que c'est de sa voix que je me souviens. Sans doute y a-t-il à cela plusieurs raisons: les visages se surimpressionnent; comme tout le monde, j'en ai rencontré d'encore plus inquiétants. Les jambes? L'inflation exhibitionniste de ces dernières années a mis un terme aux monopoles du galbe. Mais la voix. . . Aussi secrète que sa date de naissance, plus râpeuse qu'un aiguiseur, elle paraît faite moins pour dire que pour évoquer, et il est heureux qu'il soit ainsi car ce qu'elle évoque, sensuel et trouble, n'est pas toujours dicible. Quant à son jeu, je laisse aux spécialistes d'en juger; l'"Ange bleu" - le seul de ses films que j'aie vu - n'est pas à ce propos un document suffisant et mon incompetence est telle que je le confonds avec celui de Greta Garbo. C'est peut-être aussi que les grands mythes sont interchangeables.

Paul d'Hollander
Chairman, French

She was a rare beauty, played her roles wonderfully and had a marvelous voice. It was difficult to know what to admire more: her figure, her face, her hair or her singing. In pre-war days there were no "minis" of course, but she used to wear a sort of skirt slit on the side up to the thigh

ISSUES & EVENTS

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My most lasting image of Marlene Dietrich is a physical presence: those beautiful white thighs in "The Blue Angel" and later, and more lastingly the face with the so beautiful bone structure. The line of her cheek was surely one of the most beautiful in the history of motion pictures. I cannot remember anything distinctly about any of her performances. They all seemed much alike to me. The only charac-

teristic that comes to me is the cool amusement in her eyes as if she was somehow detached from and entertained by the parts she was called upon to play.

Douglass Burns Clarke
English, Fine Arts

Dietrich? Ageless beauty. It is astonishing that such beauty can be preserved through age seventy. And those legs. . .

John Smola
Vice-Principal, administration & finance

Beautiful. A very seductive type with legs far superior to Legs Diamond. She was a well put-together woman who had something that nobody at the time had. A part of the "good old days" that was really good.

Reggie Paré
Floorman



In 1947, when I was a much overweight undergraduate, I saw Marlene Dietrich in "The Blue Angel." When I compared what I saw with her contemporary image, I realized that there was hope for me too. I subsequently lost over twenty-five pounds, but I never got a film contract. It must be the legs.

J. H. Whitelaw
Associate Vice-Principal,
academic planning

For any movie-goer over the age of forty not to know of, and remember vividly, at least some of the movies in which Marlene Dietrich played would be analogous to a twenty-year old today not knowing of and remembering the movies of, say, Barbara Streisand. What makes this analogy more singular is the fact that the latter actress is, possibly, only half the age of the former and yet both are internationally known at the present time. While never a "great" actress or singer in the classical sense, she has had a style which has been uniquely her own. Over the years this has made a lasting impression on all who have seen and heard her. In her roles, no matter how contrived some of them may have been, she has always managed to convey in a superlative way that indefinable quality which we call "glamour". Sleek, svelte and mysterious as she might appear in some movies, she also had a comedic talent as well as the ability to play more serious roles. All in all, a most outstanding performer, talent and personality.

R.A. Fraser
Political Science



so that it was possible to see her beautiful legs when she walked. During Hitler's days, Marlene Dietrich left Germany for she was resolutely anti-Hitler. For this reason, after the war when she revisited Germany she was not received enthusiastically. However she did not seem to mind it very much. I saw her postwar performance in Berlin on the television and was deeply impressed by her talent. What impresses me most is that she has remained the same beauty, with the same figure, the same movements, the same voi-

continued on page 2

In his recent article about cinema at Sir George, Dr. R. James talked of assessing priorities from his subjective position. His facts, those that were correct, have recently been presented by Prof. Bakony in a brief to the chairman of the Fine Arts department. While Dr. James is the leading expert on the Film Board, I feel compelled to clear up a number of misconceptions which his article has created.

Dr. James states that "slots in production courses are open to F.A. majors and

ings with CIT knows that their capacities, both physical and intellectual, are already severely taxed. Also CIT is a service facility, not a teaching department. As for his suggestion that the cinema programme be more closely aligned with the NFB and the CBC, it already is, and has been for the past few years. Not only is the 411 teacher, Mark Blanford, a producer for CBC, but as was done last year the 311 class will again visit the NFB and be receiving special lectures from several members of the Board. As for direct ties

While on the subject, I think credit should be given to Prof. Edward Bakony and Judy Buckner, who with little financial or moral support have nurtured a fine, thriving cinema programme and who have sparked better and more films each successive year. This university should not be afraid of too many departments dabbling in film; this is good. But they must fear those who would stifle the arts in preference to technology.

James Shavick
Arts IV, History major

You recently reported on the letter sent by six faculty members to the Minister of Education accusing the university of racism in its dismissal of Henry Worrell. My name is on the letter.

It is true that I have been a member of the Committee for Support of Due Process since its formation. I was concerned by the method of dismissal — the fact that Mr. Worrell had been dismissed without charges being formally laid while ostensible "real reasons" for dismissal (that he was incompetent) were circulated via faculty gossip and were attributed to administration sources. Further, I was concerned that no method of internal appeal was available to Mr. Worrell. At no time have I ever considered that the university's treatment of Mr. Worrell was motivated by racism.

Unfortunately, I still have not seen the letter that was sent to the Minister — it was sent without my knowledge and, in accusing the university of racism towards Mr. Worrell, it conveys a viewpoint I do not hold. Nevertheless, I still believe that the university handled the dismissal in a shabby fashion, and I hope that it will try to correct this impression.

Campbell Perry, Ph.D.
Assistant Professor, Psychology

Engineering open house

The Engineering faculty will hold the first of SGWU's mini open-houses on Thursday, November 11.

Sir George students and faculty will welcome prospective engineering students from the CEGEPs and senior high school. 1½ hour guided tours will run every fifteen minutes between 2 and 8 p.m.; a list of displays will be available for those who just want to wander in and out.

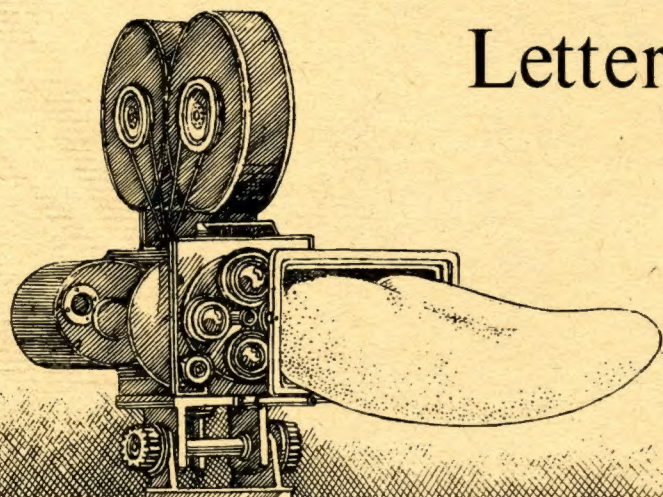
Featured will be the laboratories and opportunities to play with some of the displays. Special displays include a test of human strength using the same instruments normally used to check out the strength of large structures, a miniature steam turbine generator, a hybrid computer playing tunes, a section model of a car engine and transmission, demonstration of quicksand, and preview of the low cost automation lab.

The tour ends with engineering films and coffee with Sir George students and professors.

Professor Jim Lindsay expects 300 to 500 students to visit; buses have been hired to bring in those from John Abbott and Vanier.

The program is part of the University's effort to give prospective students a feel of SGWU in full operation. Commerce steps in next on November 19 and 20.

Letters



"others" in that order. Few others get in." This is not correct. The 411 advanced production course, in which I am enrolled, has no F.A. majors, while the 311 introductory production course has a good base of joint cinema majors and F.A. majors, but more than 50% of those registered are not F.A. majors. I can only wonder why this glaring mistake was made.

His conclusions are far worse than his mistakes. He feels that CIT should be in close liaison with the cinema department. Well, anyone who has recently had deal-

with Mr. Losique and the Conservatory, might I point out that Dr. Losique is not trained in the cinema. He is simply an extremely intelligent man who has brought a good many fine films to Montreal.

In fact I am repulsed by the idea that anyone would want to take the cinema out of the hands of the arts and place it in the hands of the technocrats. It is better that our students lean more towards the arts than towards the cold, slick finesse of technology. Dr. James doesn't seem to realize that the trouble with most old line filmmakers is too much training in technology and too little in the humanities.



For me, one of the great things about Marlene Dietrich is not her good looks — that is a normal feminine contribution to civilized amenities appreciated by reasonable men throughout the ages. The thing I admire about Marlene is her pluck — the way she keeps on going. It's cheerio my dearie-oh, as mehitabel the cat said to archy. No retreat to lavender and old lace for Marlene, although those too have their appeal. Marlene is simply a great human being. Even Germaine Greer wouldn't object to my saying that I appreciate this in women more than anything.

R.W.G. Bryant
Geography

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George Davidovic
Economics

Marlene Dietrich — never miss a re-run from "The Blue Angel" on and on and on. . . the consummate performer. . . in top hat and tails. . . furs and sequins. . . the original pants-suit gal par excellence. . . the bone structure and the "Falling In Love Again" voice — impact and theatricality. . . I remember Emil Jannings too.

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Fine Arts



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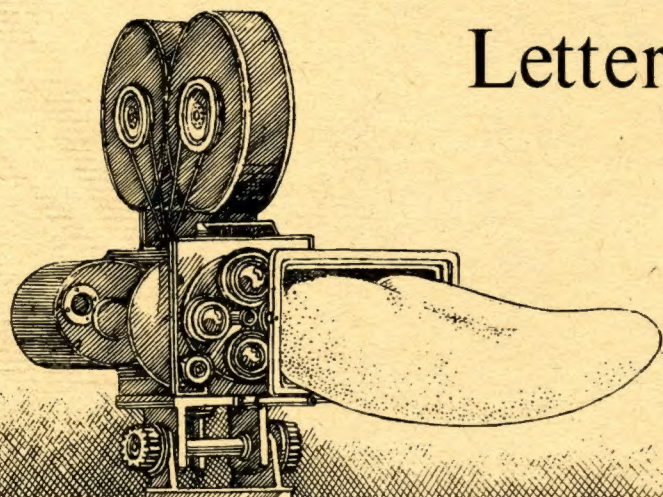
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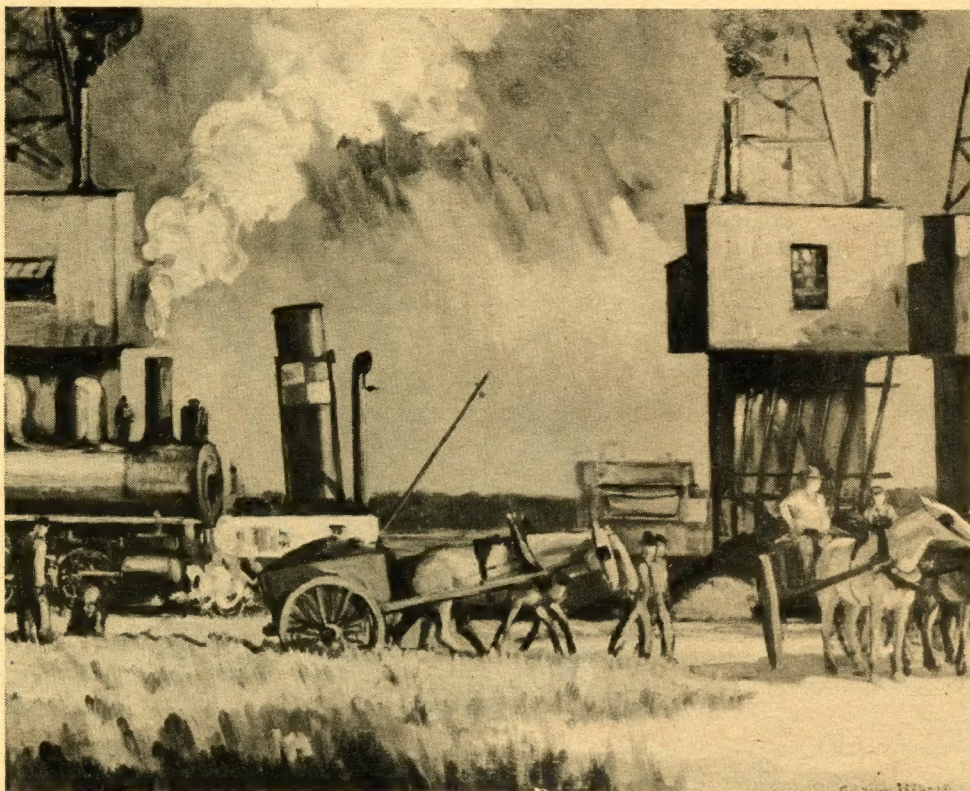
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R.W.G. Bryant
Geography



Thirty years of Adrien Hébert's art in the galleries November 9.



SGWU THIS WEEK

Photos and notices of coming events should be in by Wednesday noon for Thursday publication (basement, 2145 Mackay) or call Maryse Perraud, 879-2823.

thursday 4

CONSERVATORY OF CINEMATOGRAPHIC ART: "Blonde Venus" (Joseph von Sternberg, 1932) with Marlene Dietrich, Cary Grant, Herbert Marshall and Sidney Toler at 7 p.m.; "Desire" (Frank Borzage, 1936) with Marlene Dietrich, Gary Cooper, John Halliday and Akim Tamiroff at 9 p.m. in H-110; 50¢ students, 75¢ non-students.
FRENCH 201 - SECTION TV: Cable TV's channel 9 at 7:30 and 10:30 a.m. and 10:30 p.m.
WORKING WOMEN'S ASSOCIATION: Meeting 12:30 - 1:30 p.m. in the secretarial lounge, 7th floor, Hall Building; topic: "Unemployment insurance."
WEISSMAN GALLERY & GALLERY II: Graduate students exhibition (Georges Baier, Barbara H. Battelle, Ilze Berzins, Jacques Albert Wallot), last day.
GALLERY I: Exhibition of photographs by Geoffrey James, until Nov. 22.

friday 5

ARTS FACULTY COUNCIL: Meeting at 2 p.m. in H-769.
SCIENCE STUDENTS' ASSOCIATION: "They Shoot Horses, Don't They?" with Jane Fonda, Gig Young and Michel Sarrazin at 1:15 and 3:45 p.m. in H-110; 99¢
POETRY: Gary Snyder reads his poems at 9 p.m. in H-110.
BLACK STUDENTS UNION: Guest speaker from Tanzania at 2 p.m. in H-820.

saturday 6

E.S.A.: "Rachel, Rachel" with Joanne Woodward and Paul Newman at 8 p.m. in H-110; 99¢.

sunday 7

E.S.A.: "Alice in Wonderland" with Donald Sutherland at 8 p.m. in H-110; 99¢.
GEORGIAN FILM SOCIETY: "The Red Detachment of Women", revolutionary Chinese film from

the People's Republic of China, at 2 p.m. in H-110; 25¢.

monday 8

HEALTH CENTRE: VD movies 10:55 - 11:55 a.m. in H-620, 2:10 - 3:25 p.m. in H-435.

tuesday 9

FRENCH 201 - SECTION TV: Cable TV's channel 9 at 7:30 and 10:30 a.m. and 10:30 p.m.
WEISSMAN GALLERY & GALLERY II: Paintings of Adrien Hébert, through Nov. 27.
HEALTH CENTRE: VD movies 1:15 - 2:30 and 4:15 - 6 p.m. in H-920.

wednesday 10

GRADUATE STUDENTS COUNCIL: Meeting at 6:15 p.m. in H-769.
NEW DEMOCRATIC YOUTH CLUB: Continuing discussion of student government from 4 p.m. in H-421.
GEORGIAN CHRISTIAN FELLOWSHIP: Rap center on the mezzanine 12-4:30 p.m.; Christians will meet to break bread and pray 4:30-6 p.m. in room 303, 2050 Mackay.
HOCKEY: McGill vs Sir George at McGill, 8 p.m.
BLOOD DRIVE: Meeting 12-2 p.m. in H-937 (volunteers needed for Nov. 31 - Dec. 2).

thursday 11

BOARD OF GOVERNORS: Meeting at 1 p.m. in H-769.
CONSERVATORY OF CINEMATOGRAPHIC ART: "Destry Rides Again" (George Marshall, 1939) with Marlene Dietrich and James Stewart at 7 p.m.; "Dishonored" (Joseph von Sternberg, 1931) with Marlene Dietrich and Victor McLaglen at 9 p.m. in H-110; 50¢ students, 75¢ non-students.
ENGINEERING FACULTY: Open house 2 to 8 p.m.

friday 12

PHILOSOPHY COUNCIL: Meeting at 10:30 a.m. in H-769.
COMMERCE FACULTY COUNCIL: Meeting at 2 p.m. in H-769.
GEORGIAN FILM SOCIETY: "Z" at 7 (50¢) and 9:30 p.m. (\$1) in H-110.

saturday 13

GEORGIAN FILM SOCIETY: "Brewster MacLeod" at 7 (50¢) and 9:30 p.m. (\$1) in H-110.
HOCKEY: U. of Ottawa vs Sir George in Ottawa, 2 p.m.

sunday 14

CONSERVATORY OF CINEMATOGRAPHIC ART: "For Whom The Bell Tolls" (Sam Wood, 1943) with Gary Cooper, Ingrid Bergman and Akim Tamiroff at 3 p.m.; "Witness for the Prosecution" (Billy Wilder, 1958) with Marlene Dietrich, Tyrone Power, Charles Laughton, Elsa Lanchester and Henri Daniell at 7 p.m.; "Judgment at Nuremberg" (Stanley Kramer, 1961) with Marlene Dietrich, Spencer Tracy, Richard Widmark, Judy Garland and Montgomery Clift at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

HELP WANTED: on voluntary basis, from persons, preferably with some nursing experience to help out occasional evenings and week-ends. Those interested, please write, Mrs. G. Compton, c/o Dept. of Modern Languages.

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Joel McCormick, editor, Ginny Jones, Maryse Perraud, Michael Sheldon, Malcolm Stone.